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For our right appreciation of this statue we must bear in mind that the bronze was not originally covered with the beautiful blue-green patina it has since acquired, but was of the rich golden tone of the metal. At least, all the evidence at our command shows that the Greeks and Romans used no artificial patina, but even took pains to keep their bronzes bright and unaffected by the atmosphere. Consequently when the eyes were inserted, as they had been in our statue, the ivory used for the whites did not form the violent contrast it would today, but blended harmoniously with the rest of the face.

G. M. A. R.

STUDY ROOMS IN THE DEPARTMENT OF DECORATIVE ARTS

ONE of the constant problems of Museum arrangement is to adjust the rapid growth of collections to the limits of exhibition space in such a way that the effectiveness of the main galleries will not be diminished by overcrowding and yet the public will not be denied access to the mass of material owned by the institution. In this Museum the expansion of the various collections included in the Department of Decorative Arts has been so rapid that they have continually exceeded the space available for their display, and a considerable amount of very useful material has, on this account, for some time past been kept in store rooms necessarily difficult of access and scarcely conducive to easy inspection of the objects they contained. It is true that much of the material so stored was not of primary importance, but it was valuable to the student and often interesting to the average visitor, while such collections as that of American furniture and Far Eastern painting were so important that their retirement was much to be regretted.

Through a recent shifting of store rooms and the opening of new parts of the Museum, a considerable amount of excellent basement and mezzanine space has been made available either for the temporary

display of objects which are awaiting permanent installation or for the arrangement of study collections which supplement the more valuable material in the main galleries. During the summer a number of these study rooms were placed in order and they are now open to the public, which is gradually learning of the existence and usefulness of the new arrangements.

The establishment of such a study series in this department was begun several years ago with the opening of the study room of textiles, which has been constantly used by students and teachers since its inauguration, although the complete classification and cataloguing of the seven thousand or more examples of weaving which the room contains, has only recently been completed. Practically all the textiles placed here are now mounted on movable frames and arranged in chronological order in dust-proof cases, from which they can be easily removed for the use of designers and students of weaving, who are constantly growing more familiar with the great extent of the Museum collection of textiles. The large Fischbach Collection, purchased some years ago, comprised more than three thousand specimens, mostly of the eighteenth century, while the Phoenix, McCallum, Moore, Bing, and other collections added many thousand pieces to this total, which has been further increased by constant purchase, so that most of the important varieties of weaving and embroidery are now represented in the Museum by more or less typical specimens.

The duplicate laces are arranged in an adjoining room and may be consulted under the same conditions as the textiles. There are about two thousand pieces here available to the student, in addition to the equal number shown in the exhibition galleries of lace on the second floor. The study room of textiles is situated with the offices of the Department of Decorative Arts in the basement of the Hoentschel Wing (Wing F), and the collections contained therein may be examined at any time by applying to some member of the staff of this Department.

A second study room, containing European furniture, is one of the five organized

during the summer. It is a large light gallery in the basement at the north end of the Hoentschel Wing and may be entered by applying to the chief attendant there. The objects exhibited include most of the pieces of mediaeval and Gothic origin not displayed on the floor above, together with a few specimens of later Italian furniture. Chests, cupboards, sculpture, decorative carving, and stained glass are here arranged together, and much excellent material which through lack of space has previously been stored in darkness, is thus made available for purposes of reference.

The extensive and valuable collection of American furniture formed by the late H. E. Bolles of Boston and presented to the Museum in 1910 by Mrs. Russell Sage has, until the present, been among the interesting possessions of the Museum to which the general public was necessarily and unfortunately denied access. The opening of the basement of Wing H at the north of the Museum, has admitted of the temporary display in a large, well-lighted room (No. 24) of the earliest and most important pieces comprised in this gift. These are now grouped with other American material, including glass, counterpanes, and needlework of the eighteenth century, so that all the contents of the room are illustrative of typical domestic furnishings of the first phase of American national life. A number of the examples of furniture shown here were lent to the Museum on the occasion of the Hudson-Fulton Celebration, but the majority of them have never been shown publicly, and in view of their importance the opening of this study room should be of much interest to collectors of early American furniture. The permanent and adequate installation of this collection in appropriate rooms is still to be provided for.

An adjoining gallery (No. 23) has been made into a study room of Occidental ceramics, where several hundred pieces of European and American origin are classified and shown in such a way as to make them available for reference, comparison, and study. Grouped with the ceramics are examples of eighteenth-century English furniture which have been

crowded out of the galleries of the Wing of Decorative Arts. A number of printed chintzes and embroideries of the same period are also shown in this study room.

In the corridor of this basement, leading to the two galleries just mentioned, wrought iron, pewter, and a few pieces of metalwork in other materials are shown with the large collection of metallic reproductions which was previously exhibited in the corridor at the head of the stairs of the Fifth Avenue Wing. This valuable assemblage of electrotypes copies of famous specimens of goldsmith work is now spread over three times the space it formerly occupied and the individual objects it contains may be much more satisfactorily examined than under the old arrangement.

Opening from the Central Persian room (Gallery 13), on the second floor of Wing E, two small store rooms were constructed at the time the Persian alcoves were built two years ago. One of these mezzanine rooms has been given over to Near Eastern Art and contains supplementary examples of Saracenic, Persian, Indian, and Turkish metalwork, ceramics, painting, and rug weaving. The other study room is filled with Far Eastern art, with the exception of Chinese porcelains, which are so numerous as to require a room to themselves, still to be arranged. The fact that no permanent galleries can yet be assigned for the display of Chinese paintings has made necessary the establishment of this store room, which contains a hundred or more examples of the scrolls and wall pictures or kakemonos of Far Eastern art. These are all classified and arranged on shelves, but they can be unrolled and examined by anyone who cares to take the trouble to apply at the Information Desk for permission to use the room. A considerable number of early bronzes, of mortuary figurines, of lacquers and carvings are gathered in this room, which contains objects formerly widely scattered throughout the building.

The opening of this series of seven different study collections marks an advance of no little significance toward the efficient arrangement of the masses of material with which the Department of

Decorative Arts has to deal, and it is to be hoped that the use made of these new arrangements will justify their further expansion.

D. F.

EXHIBITION OF FLEMISH DECORATIVE ART

BELGIUM is now of predominant interest to so many residents of New York that some recognition of this city's richness in examples of the older arts of Flanders seems appropriate, almost inevitable, at a time when much similar and irreplaceable material is being daily destroyed. The Museum has therefore arranged a temporary exhibition of Flemish decorative art in the Special Exhibition Room, Gallery 11 of Wing E, where objects of Flemish origin are gathered together either from the galleries of the Museum itself or from private collections, some of which have not previously been drawn upon for purposes of public display.

The exhibition is confined to the decorative arts, as practical considerations did not admit of the inclusion of paintings, which would necessarily be so important as to demand a larger space than could be assigned to the present display. Although no exhibition which disregards painting can be truly representative of Flemish art, the region which is now called Belgium was for centuries so remarkably fertile a source of the lesser arts, that a gathering of typical specimens of Flemish craftsmanship may be of interest in itself as showing the wide versatility of the native workers. From Gothic times onward, Flemish products, varying in kind but not in excellence, were famous throughout Europe and reached the most outlying regions, while Flemish artists and artisans penetrated into almost every Occidental country, either as students or as workmen more skilled than the native laborers.

The influence of Italy on the art of Flanders is well known, but the converse is less often emphasized and it may not be amiss to recall here that the method of painting in oil, perfected by the brothers

Van Eyck and traditionally said to have been carried as a novelty to Italy by Antonello da Messina, changed the entire complexion of Italian art. Furthermore, Gian Bologna, one of the outstanding figures in Italian sculpture, was born a Fleming; while for two hundred years after the middle of the fifteenth century, Flemish tapestries were considered by Italians as far superior to the native weavings, which made little attempt to rival the imported product, so highly prized by the great princes and art patrons of the Renaissance.

At the French court from the time of Francis I many of the best carvers and cabinet-makers were brought from Flanders, and England at the same period began to be overrun by Flemish woodworkers, embroiderers, and weavers who continued to influence—and produce—English decorative art until the eighteenth century. Many of the Gothic chests, revered in England as the best native work, are importations from Flanders, while much Elizabethan paneling and later Jacobean furniture were the product of the chisels of Flemish cabinet-makers resident in England.

The aim of the present exhibition, however, is not to show the productions of Anglo- or Franco-Flemish art, but only objects made in Flanders itself, and much material which might have been included has had to be rejected because it was of Dutch or Burgundian origin and although very similar to Flemish work could not strictly be credited to the Belgium of today. One of the early tapestries, however, was probably woven at Arras, not now a Belgian city, although formerly one of the great centers of Flemish weaving.

Among the earliest examples of Flemish art here shown are the splendid illuminated manuscripts lent by Mr. J. Pierpont Morgan. These, as their colophons state, are from Bruges, Ghent, and other cities now in the path of war, while Antwerp is represented by six volumes, also lent by Mr. Morgan, from the Plantin-Moretus press, happily familiar to visitors as housed in one of the most interesting seventeenth-century buildings in existence. The Grolier Club